

PAULINA'S VOICE

DRAWING 22

71 2009 2A 02418

Sculptors - P
(Busts)

Statues of Abraham Lincoln

Daniel Chester French
Busts

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



17

DANIEL CHESTER FRENCH

■ 17 ABRAHAM LINCOLN

Bronze, light brown patina; on a marble base Height: 9 3/4 inches
24.5 cm.

Note: This bronze is a scale model of the head of Abraham Lincoln for the Lincoln Memorial in Washington, D.C. See lot 19.

Provenance

Margaret French Cresson (daughter of the artist), Stockbridge, Massachusetts
James Graham & Sons, New York

Literature

Craven, Wayne, *Sculpture in America* (New York: Thomas Y. Crowell Company, 1968), pp. 403-404; p. 415, fig. 11.11, illus., cf.

Dodd, Loring Holmes, *The Golden Age of American Sculpture* (Boston: Mount Vernon Press, 1936), p. 38, illus., cf.

Goode, James M., *The Outdoor Sculpture of Washington, D.C.* (Washington, D.C.: Smithsonian Institution Press, 1974), pp. 401-402; p. 401, fig. K-9, illus., cf.

[See illustration]



SALE NUMBER 3802

IMPORTANT 19TH AND 20TH CENTURY AMERICAN
PAINTINGS AND BRONZES

From the Collection of the Late Geraldine Rockefeller Dodge

Exhibition

From Saturday, October 25 to 3 p.m. Thursday, October 30, 1975
Galleries open 10 a.m. to 5 p.m. Tuesday through Saturday

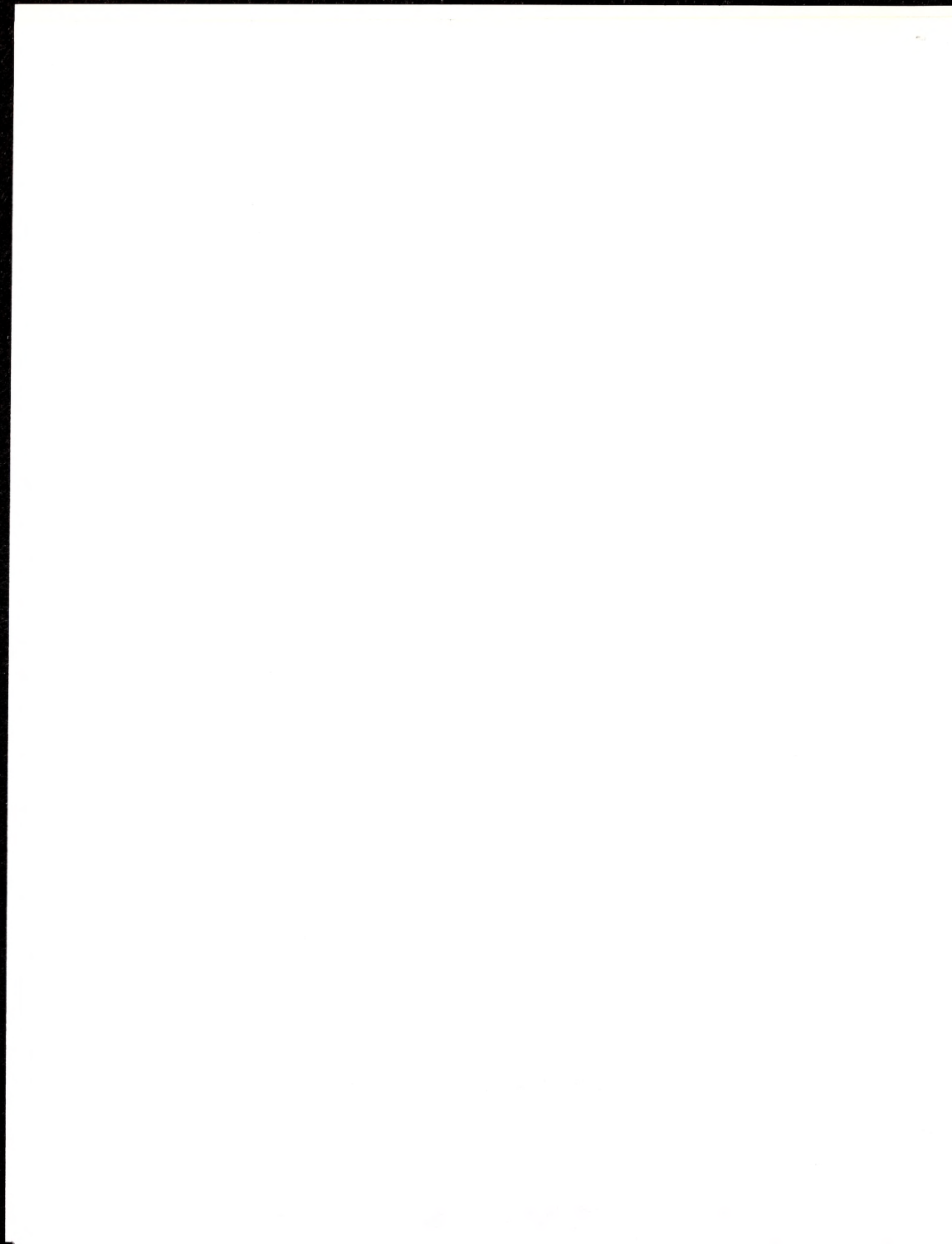
Public Auction

Friday, October 31, 1975 at 2:00 p.m.

SOTHEBY PARKE BERNET INC.
980 Madison Avenue (76th-77th Streets)
New York 10021—(212) 472-3400

Recorded Announcement of Current Sales and Exhibitions, 24 hours a day: 212-472-3555

Cover illustration: Lot 97



Price List

In this sale the following lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold. NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS OR OMISSIONS

SALE NUMBER 3802

IMPORTANT 19TH AND 20TH CENTURY AMERICAN PAINTINGS AND BRONZES

From the Collection of the Late Geraldine Rockefeller Dodge

Friday, October 31, 1975 at 2:00 p.m.

1	7,000.00	23	1,700.00	45	15,200.00
2	3,000.00	24	450.00	46	9,500.00
3	4,000.00	25	1,600.00	47	12,500.00
4	5,000.00	26	1,900.00	48	8,500.00
5	1,000.00	27	1,800.00	49	5,500.00
6	800.00	28	10,000.00	50	11,000.00
7	8,000.00	29	5,750.00	51	5,250.00
8	2,500.00	30	115,000.00	52	4,000.00
9	5,500.00	31	1,900.00	53	21,000.00
10	5,000.00	32	1,600.00	54	10,000.00
11	650.00	33	1,600.00	55	16,000.00
12	45,000.00	34	2,700.00	56	16,000.00
13	4,200.00	35	2,700.00	57	9,000.00
14	4,500.00	36	9,500.00	58	43,000.00
15	4,000.00	37	6,000.00	59	4,000.00
16	7,500.00	38	4,000.00	60	1,700.00
17	3,100.00	39	11,000.00	61	3,500.00
18	5,000.00	40	1,300.00	62	9,500.00
19	40,000.00	41	3,250.00	63	9,500.00
20	11,000.00	42	11,000.00	64	4,000.00
21	18,000.00	43	7,500.00	65	18,000.00
22	1,500.00	44	15,500.00	66	7,000.00

Sotheby Parke Bernet Inc.

The largest firm of art auctioneers in the world — founded 1744

980 MADISON AVENUE • NEW YORK 10021

Affiliated Company:

Sotheby Parke Bernet London

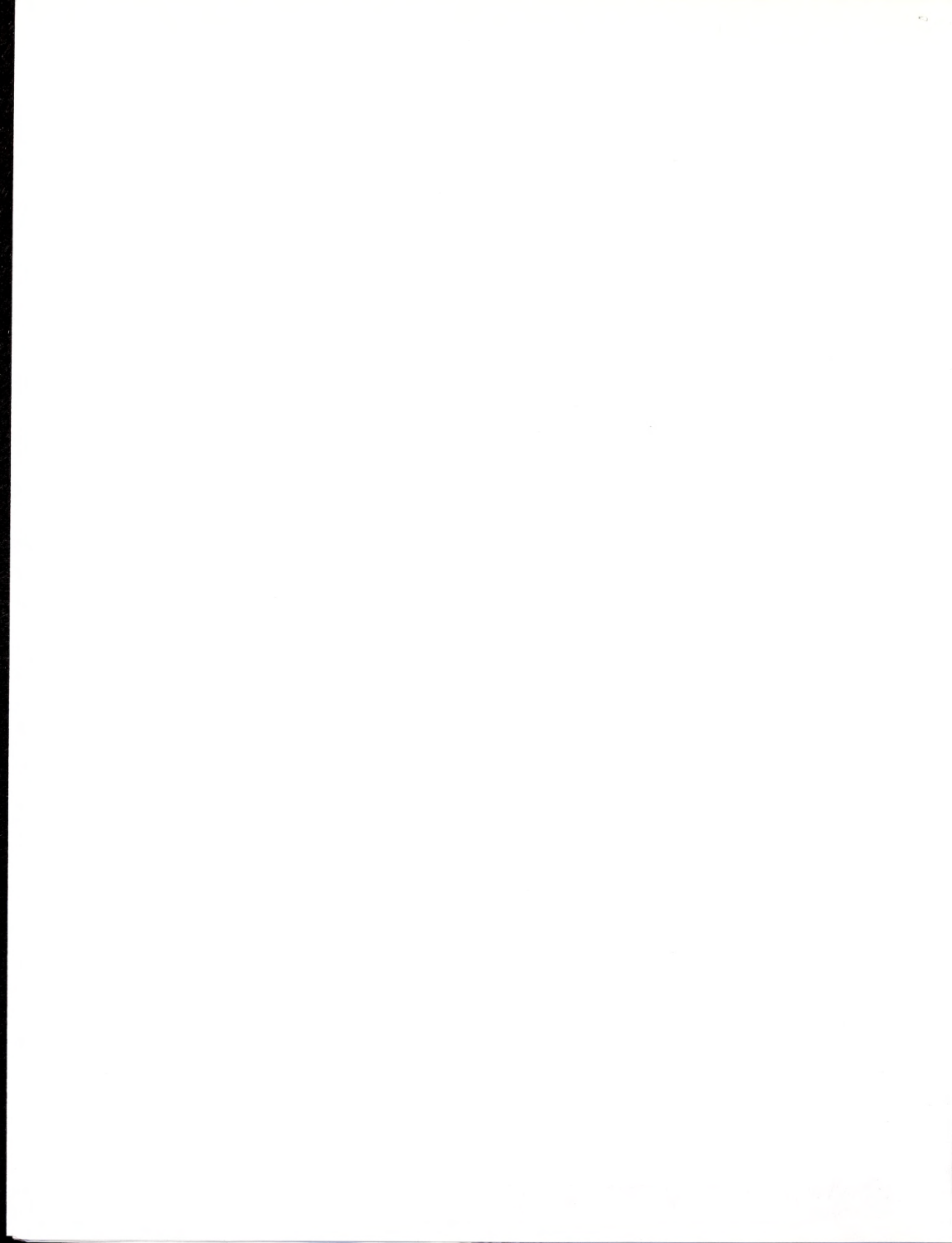
34/35 New Bond Street, London

Telephone (212) 472-3400

Telex 232643

Telegram: PARKAL NEWYORK

Amsterdam / Boston / Edinburgh / Florence / Houston / Johannesburg / Los Angeles / Milan / Madrid / Melbourne / Munich / Paris / Rio de Janeiro / Toronto / Zurich



67	5,000.00	89	3,750.00	112	5,000.00
68	13,000.00	90	28,000.00	113	2,500.00
69	3,750.00	91	5,000.00	114	42,500.00
70	4,500.00	92	4,250.00	115	3,700.00
71	5,500.00	93	14,000.00	116	8,250.00
72	21,000.00	94	4,250.00	117	2,800.00
73	10,500.00	95	10,000.00	118	4,250.00
74	19,000.00	96	4,250.00	119	24,000.00
75	2,750.00	97	13,000.00	120	150,000.00
76	3,250.00	98	3,500.00	121	5,250.00
77	4,500.00	99	8,500.00	122	4,250.00
78	3,500.00	100	3,750.00	123	500.00
79	2,750.00	101	3,750.00	124	2,100.00
80	3,750.00 *	102	51,000.00	125	2,500.00
81	10,000.00	104	5,000.00	126	5,000.00
82	7,000.00	105	8,000.00	127	6,000.00
83	24,000.00	106	5,000.00	128	2,000.00
84	4,000.00	107	3,500.00	129	3,250.00
85	4,000.00	108	4,750.00	130	5,250.00
86	5,000.00	109	16,000.00		
87	3,250.00	110	12,000.00		
88	4,250.00	111	10,000.00		
		103	1,300.00		

Sotheby Parke Bernet • Inc.

TRAVEL

Famous sculptor's own home

By **STEVE SILK**
Hartford Courant

STOCKBRIDGE, Mass. — Daniel Chester French spent years creating some of his famous sculptures. But he devoted even more lavish attention to Chesterwood, the Berkshires summer home that became his most distinctive work of art.

French, a classical sculptor regarded in the early 20th century as the country's finest, is best known for creating the Minute Man sculpture that stands guard in Concord, Mass., and the massive marble Abraham Lincoln seated in the Lincoln Memorial in Washington.

Nearly 100 of his other memorial and allegorical statues survey parks and squares from Paris to San Francisco.

Despite his national fame, the New Hampshire-born French remained a New Englander at heart. When his career flowered in the closing years of the 1800s, the suddenly wealthy artist sought a rural retreat and spent a couple months knocking around the Berkshires in search of one.

Then he happened on an old farm in Stockbridge overlooking Monument Mountain and its shadowlike twin, Mount Everett. French plunked down \$3,000 and soon set about transforming the



Top, Chesterwood, Daniel Ches-
shires, is seen from the studio g-
are kept in the casting room adja

TRAVEL

Famous sculptor's own home

By STEVE SILK

Hartford Courant

STOCKBRIDGE, Mass. — Daniel Chester French spent years creating some of his famous sculptures. But he devoted even more lavish attention to Chesterwood, the Berkshires summer home that became his most distinctive work of art.

French, a classical sculptor regarded in the early 20th century as the country's finest, is best known for creating the Minute Man sculpture that stands guard in Concord, Mass., and the massive marble Abraham Lincoln seated in the Lincoln Memorial in Washington.

Nearly 100 of his other memorial and allegorical statues survey parks and squares from Paris to San Francisco.

Despite his national fame, the New Hampshire-born French remained a New Englander at heart. When his career flowered in the closing years of the 1800s, the suddenly wealthy artist sought a rural retreat and spent a couple months knocking around the Berkshires in search of one.

Then he happened on an old farm in Stockbridge overlooking Monument Mountain and its shadowlike twin, Mount Everett. French plunked down \$3,000 and soon set about transforming the place as if it were a work in progress.

In fact, it was. With help from his architect friend Henry Bacon, French first built a unique studio outfitted with railroad tracks to wheel his massive sculptures out into the sunshine, and later, a villalike home that recalled his youthful sojourn in Italy.

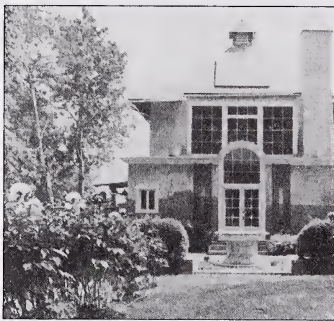
Most of his attentions went to the landscape. He built English-style border gardens and an Italianate garden with a splashing fountain for a centerpiece, and fashioned a long walkway lined with hydrangea and pconies.

For 3½ decades, French, his wife and daughter spent part of every year at the estate that came to be called Chesterwood. "I live here six months of the year — in heaven," he once said. "The other six months I live, well, in New York."

French died in 1931. His daughter, Margaret, a sculptor herself, lived on at the 150-acre estate before donating much of it to the National Trust for Historic Preservation in 1969.

Upon her death in 1973, the 120 acres, house and studio came under the aegis of the National Trust, along with thousands of items — casts, models, sculpture tools — related to French's career.

Chesterwood is now a museum open to the public. Guided tours



Top, Chesterwood, Daniel Chester French's, is seen from the studio g; are kept in the casting room adj

ing intellectual and physical freedom of American women.

Several times a year, the 25-foot-tall doors of the studio are thrown open and Andromeda is wheeled out on the railroad tracks to sunlight.

Viewing his work out of doors was common practice for French, who built the 40-foot track system so he could study the play of natural light across evolving projects. Nearly all his statuary was destined for public display in parks and squares; French wanted to be able to study his sculptures from a distance and under natural conditions, as they might be seen in their future resting places.

Elsewhere in the studio, several incarnations of his famous seated Abraham Lincoln can be seen; a foot-tall marquette, a sort of 3-D sketch in plaster; a 3-foot plaster version and a 7-foot plaster model. The final sculpture is 19 feet high.

Pass through a columned portal to French's reception room, the place where he did his negotiating, something that came as naturally to him as sculpting. The rest of the room brims with an eclectic assortment of furniture of varying styles, not to mention painting and sculptures and a curtained Egyptian day bed where his models could rest in privacy. Here, the Frenches hosted parties and received guests during Friday afternoon teas.

conduct visitors through the studio, home and gardens, but visitors also are free to explore the forest walks and formal gardens on their own.

The most intriguing place on the grounds is the studio where French fashioned some of his most famous works. The massive cube of a room, illuminated by soft north light spilling through a bank of oversized windows, brims with sculptural artifacts.

Casts of hands and feet hang from shelves lined with busts and life masks. Full-size figures derived from a mythical past and warriors from American history create an eerie, heroic aura.

At center stage is Andromeda, the frankly sensual, life-size sculpture of a fabled beauty from Greek myth. Though she lies naked and shackled to a stone, French wrote that he was inspired by the increas-

ing intellectual and physical freedom of American women. Several times a year, the 25-foot-tall doors of the studio are thrown open and Andromeda is wheeled out on the railroad tracks to sunlight. Viewing his work out of doors was common practice for French, who built the 40-foot track system so he could study the play of natural light across evolving projects. Nearly all his statuary was destined for public display in parks and squares; French wanted to be able to study his sculptures from a distance and under natural conditions, as they might be seen in their future resting places.

Elsewhere in the studio, several incarnations of his famous seated Abraham Lincoln can be seen; a foot-tall marquette, a sort of 3-D sketch in plaster; a 3-foot plaster version and a 7-foot plaster model. The final sculpture is 19 feet high. Pass through a columned portal to French's reception room, the place where he did his negotiating, something that came as naturally to him as sculpting. The rest of the room brims with an eclectic assortment of furniture of varying styles, not to mention painting and sculptures and a curtained Egyptian day bed where his models could rest in privacy. Here, the Frenches hosted parties and received guests during Friday afternoon teas.



place as if it were a work in progress. In fact, it was. With help from his architect friend Henry Bacon, French first built a unique studio outfitted with railroad tracks to wheel his massive sculptures out into the sunshine, and later, a villalike home that recalled his youthful sojourn in Italy.

Most of his attentions went to the landscape. He built English-style border gardens and an Italianate garden with a splashing fountain for a centerpiece, and fashioned a long walkway lined with hydrangea and peonies.

□ □ □

For 3½ decades, French, his wife and daughter spent part of every year at the estate that came to be called Chesierwood. "I live here six months of the year — in heavy work. The massive cube of a room, fashioned some of his most famous grounds is the studio where French The most intriguing place on the and formal gardens on their own.

home and gardens, but visitors also are free to explore the forest walks conduct visitors through the studio, long walkway lined with hydrangea and peonies.

French died in 1931. His daughter, Margaret, a sculptor herself, lived on at the 150-acre estate before donating much of it to the National Trust for Historic Preservation. Casts of hands and feet hang from shelves lined with busts and life masks. Full-size figures derived from a mythical past and warriors from American history create an eerie, heroic aura.

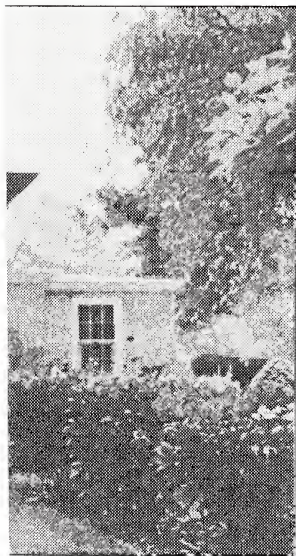
At center stage is Andromeda, the frankly sensual, life-size sculpture of a fabled beauty from Greek myth. Though she lies naked and shackled to a stone, French wrote that he was inspired by the increase in the public. Guided tours

open to the public. Guided tours that he was inspired by the increase in the public. Guided tours

Chesierwood is now a museum related to French's career. casis, models, sculpture tools — along with thousands of items — the agis of the National Trust, acres, house and studio came under

Upon her death in 1973, the 120 acres, house and studio came under the agis of the National Trust, along with thousands of items — casis, models, sculpture tools — related to French's career.

ome a work of art



HARTFORD COURANT
ter French's studio in the Berk-
arden; left, tools used by French
cent to his studio.

that sprout dozens of modern sculptures each summer. The 1994 Contemporary Sculpture at Chesterwood show displays the work of 40 artists from six states.

The emphasis this year is on figurative sculpture, and the wide range of styles — ranging from naturalistic to wildly imaginative — ensures something for every taste. A smaller show at the Chesterwood Outdoor Sculpture Gallery displays the work of 15 artists.

The best path for sculpture gazing is the easygoing 20-minute round-trip walk through hemlocks, oaks and maples to a dramatic overlook surveying the hills of Stockbridge, Lenox and Lee.

A more demanding walk, along the Ledges Trail, winds up a steep and rocky hill for views that extend to New York and Connecticut.

All the paths eventually circle back to the studio, the museum in a converted barn that displays such items as French's top hat, his blueprint for Chesterwood's landscape design, and the tools and techniques he employed in creating his epic statuary.

Between those two places lies the villalike home where French and his family lived. While it can't quite compare to the mansions of New-

Hawa

THE MOST AFFORDABLE 2
TOUR VISITING 4 GORGE
LEISUREL'

\$15'

Guarante

Guaranteed Weekly
AIRLINES from F
FINANCIAL R
interland airfa
with you from
transfers, lots

YOUTH REP

Establ
Open Sat

40

M

all doors of the studio are thrown open and Andromeda is wheeled out on the railroad tracks to sunlight and freedom.

was common practice for French, who built the 40-foot track system so he could study the play of natural light across evolving projects. Nearly all his statuary was destined for public display in parks and squares; French wanted to be able

to study his sculptures from a distance and under natural conditions, as they might be seen in their future resting places.

indications of his famous seated Abraham Lincoln can be seen; a foot-tall marquette, a sort of 3-D sketch in plaster; a 3-foot plaster version and a 7-foot plaster model. The final sculpture is 19 feet high. Pass through a columned portal

to French's reception room, the place where he did his negotiating, something that came as naturally to him as sculpting. The rest of the room brims with an eclectic assortment of furniture of varying styles.

not to mention painting and sculpture and a curtained Egyptian day bed where his models could rest in privacy. Here, the Frenches hosted parties and received guests during Friday afternoon teas.

conduct visitors through the studio, home and gardens, but visitors also are free to explore the forest walks and formal gardens on their own. The most intriguing place on the grounds is the studio where Donald

...fashioned some of his most famous works. The massive cube of a room, illuminated by soft north light spilling through a bank of oversized windows, brims with sculptural trifacets.

Casts of hands and feet hang from shelves lined with busts and life masks. Full-size figures derived from a mythical past and warriors from American history create an eerie, heroic aura.

At center stage is Andromeda, the frankly sensual, life-size sculpture of a fabled beauty from Greek myth. Though she lies naked and hunched to a stone, French wrote that he was inspired by the increas-

In fact, it was. With help from his architect friend Henry Bacon, French first built a unique studio outfitted with railroad tracks to wheel his massive sculptures out into the sunshine, and later, a villa-like home that recalled his youthful sojourn in Italy.

Most of his attentions went to the landscape. He built English-style border gardens and an Italianate garden with a splashing fountain for a centerpiece, and fashioned a long walkway lined with hydrangea and peonies.

For 3½ decades, French, his wife and daughter spent part of every year at the estate that came to be called Chesterwood. "I live here six months of the year — in heav-

French died in 1931. His daughter, Margaret, a sculptor herself, lived on at the 150-acre estate before donating much of it to the National Trust for Historic Preservation.

Upon her death in 1973, the 120 acres, house and studio came under the aegis of the National Trust, along with thousands of items — casts, models, sculpture tools — re-

lated to French's career.
Chesterwood is now a museum open to the public. Guided tours

ome a work of art



HARTFORD COURANT
ler French's studio in the Berkshires; left, tools used by French
cent to his studio.

□ □ □
In the two adjoining rooms it's easy to get a sense of how French, always attired in a suit and bow tie, integrated artistry, commerce and daily life.

He was an extremely methodical man who apportioned specific hours of every day to certain tasks: letter writing, sculpting, working outside. He had so many projects he feared none would come to fruition without daily attention.

When his day in the studio was complete, French stepped out into the gardens. Atypically, it was his studio rather than his home that was decorated with colorful borders of iris, poppies, bleeding heart, hollyhock and columbine.

There he would weed, clip hedges or perhaps set off on one of the paths leading from his studio through the gardens and into the woods.

Or, he might sit in the grapevine-covered pergola, a prime spot for watching the sun set.

"I go about in an ecstasy of delight over the loveliness of things," he wrote to a friend in 1911. "It is as beautiful as Fairyland."

Today's gardens look much as they did when French was alive; his meticulous journals provided a guide of restoring the gardens to their original glory.

The woodland paths beyond the gardens wind through thick woods

that sprout dozens of modern sculptures each summer. The 1994 Contemporary Sculpture at Chesterwood show displays the work of 40 artists from six states.

The emphasis this year is on figurative sculpture, and the wide range of styles — ranging from naturalistic to wildly imaginative — ensures something for every taste. A smaller show at the Chesterwood Outdoor Sculpture Gallery displays the work of 15 artists.

The best path for sculpture gazing is the easygoing 20-minute round-trip walk through hemlocks, oaks and maples to a dramatic overlook surveying the hills of Stockbridge, Lenox and Lee.

A more demanding walk, along the Ledges Trail, winds up a steep and rocky hill for views that extend to New York and Connecticut.

All the paths eventually circle back to the studio, the museum in a converted barn that displays such items as French's top hat, his blueprint for Chesterwood's landscape design, and the tools and techniques he employed in creating his epic statuary.

Between those two places lies the villalike home where French and his family lived. While it can't quite compare to the mansions of Newport or even swank Berkshire cottages such as Naumkeag or the Mount, Chesterwood has an elegance of its own.

Inside, visitors are restricted to the central hallway, but you can get a peek at the room modeled after the parlor of his grandparents' home in Chester, N.H., where French often summered as a child. His affection for the place prompted him, at the age of 14, to take the name of the town as his own middle name.

The house design, with its marble- and coal-studded stucco, its then pioneering use of large windows and its emphasis on the out-of-doors, helps knit the expansive tree-studded lawns and the nearby studio together in an uncommonly graceful way.

The place is, after all, a work of art.

Hawo

THE MOST AFFORDABLE 1
TOUR VESSELING 4 GORGEOUS
LEISURES!

\$15'

Guarante

Guaranteed Weekly
AIRLINES from 1
FINANCIAL 9
interior safe
with you there
satisfaction, too

Small
Open Seat

40

M



CHURCHILL'S
WEEK
October

\$169 per person
ENCLOSURE adopted son
Time a wizard who works for an

ball. And there are Mac and Anna-
bel, attractive, smart, in love and
dependably decent.

In the two adjoining rooms it's easy to get a sense of how French, always attired in a suit and bow tie, integrated artistry, commerce and daily life.

He was an extremely methodical man who apportioned specific hours of every day to certain tasks: writing, sculpting, working

outside. He had so many projects he feared none would come to fruition

When his day in the studio was complete, French stepped out into the gardens. Typically, it was his studio rather than his home that was decorated with colorful borders of iris, poppies, bleeding heart, hollyhock and columbine.

There he would weed, clip hedges or perhaps set off on one of the paths leading from his studio through the gardens and into the woods.

Or, he might sit in the grapevine-covered pergola, a prime spot for watching the sun set. "I go about in an ecstasy of delight over the loveliness of things," he wrote to a friend in 1911. "It is as beautiful as Fairyland."

Today's gardens look much as they did when French was alive; his meticulous journals provided a guide of restoring the gardens to their original glory.

The woodland paths beyond the gardens wind through thick woods

Inside, visitors are restricted to the central hallway, but you can get a peek at the room modeled after the parlor of his grandparents' home in Chester, N.H., where French often summered as a child. His affection for the place prompted him, at the age of 14, to take the name of the town as his own middle name.

The house design, with its marble- and coal-studded stucco, its then pioneering use of large windows and its emphasis on the over-studded lawns and the nearby studio together in an uncommonly graceful way.

The place is, after all, a work of art.



CHURCHILL
WEEK
October 16-19
per R. on concept

ENCL
adopted son.

Time later, Sun Ben Cheng, is a dependably decent.

And there are Mac and Anna-bell, attractive, smart, in love and

FRENCH - 1800-1850 - C

DRAWING 21

SCULPTORS - F
(Busts)

